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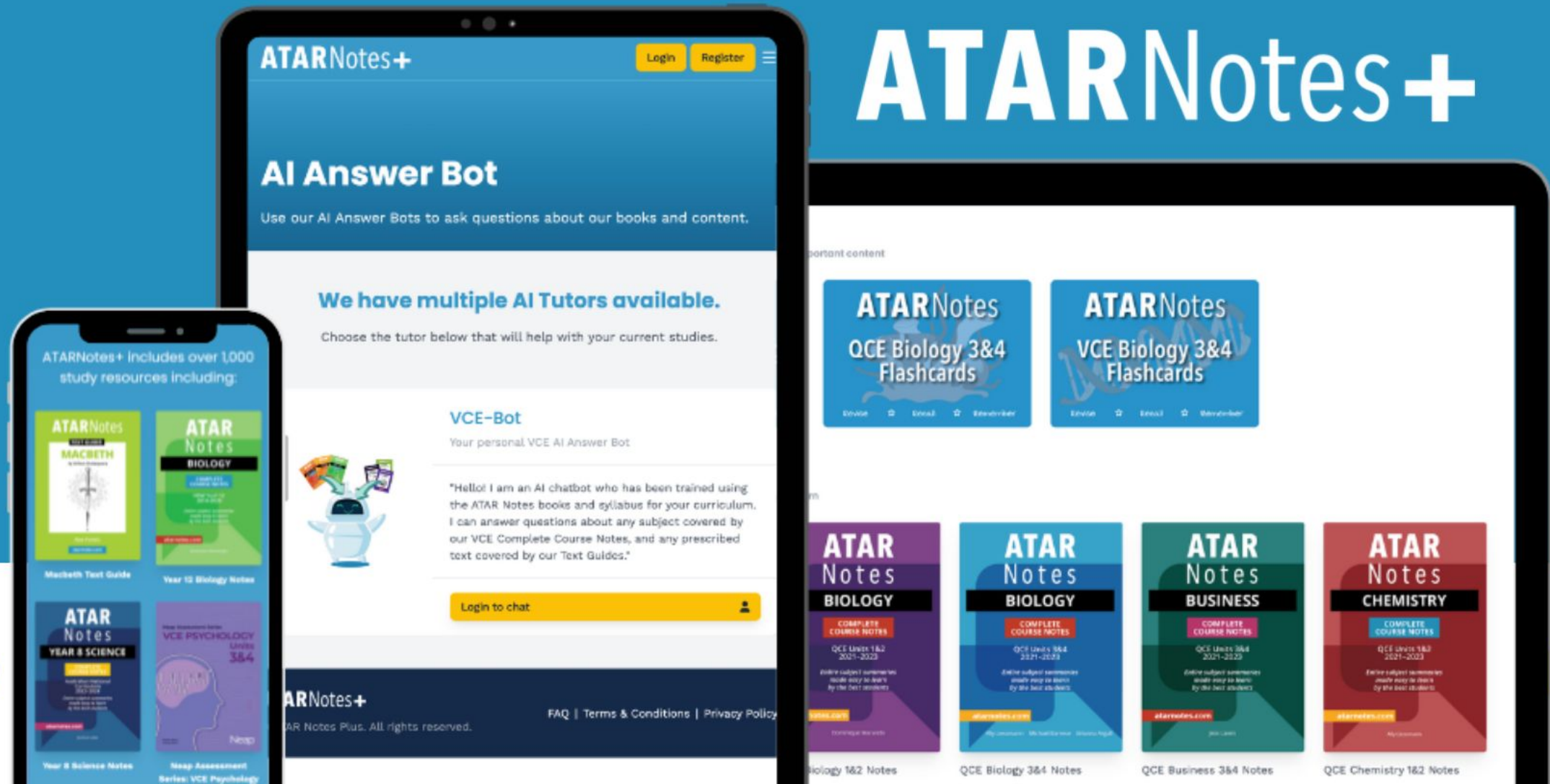
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Literature 3&4

Presented by: Sunny Norkute
ATAR Notes January Lecture Series

- Sunny Norkute
- Graduated in 2021
- ATAR – 96.70
- Study scores of 40+ in Literature, English, English Language, Further Maths, Legal Studies and Psychology
- Studying a Bachelor of Paramedicine at Monash University

- Welcome to the ATAR Notes January lecture series!
- Today we will be going through the key skills required for success in Lit 3/4, the Unit 3 assessment tasks/SACs, and some tips and tricks about how to excel in Literature

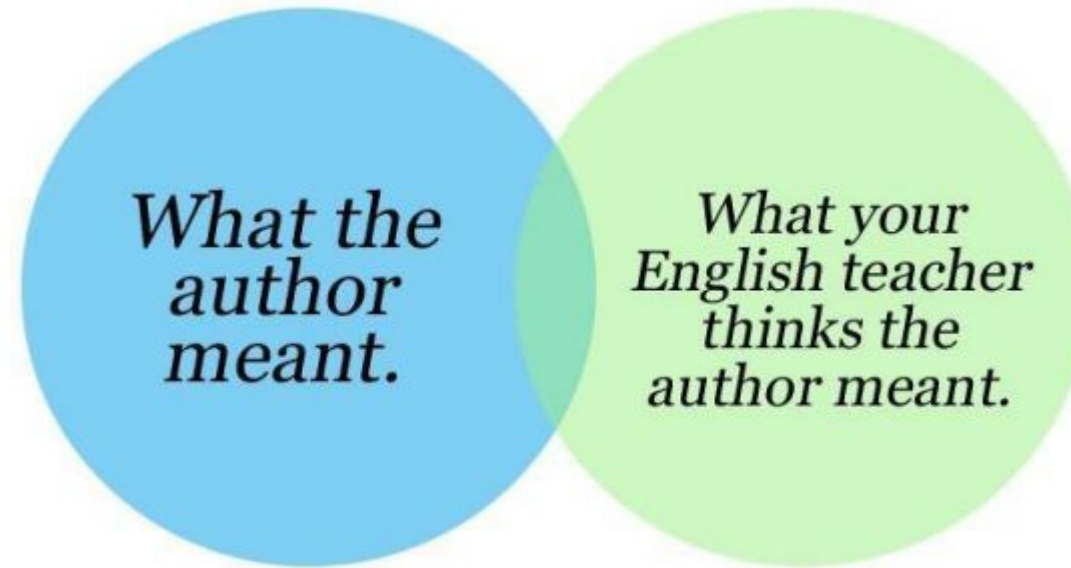


Block 1: Introduction
+ General Lit Skills
(60 mins)

Block 2: Adaptations
and Transformations,
Developing
Interpretations (60
mins)

- General Literature Skills
- Adaptations and Transformations
- Developing Interpretations

- General Literature Skills
- Adaptations and Transformations
- Developing Interpretations



For instance: "The curtains were blue."

What your teacher thinks: "The curtains represent his immense depression and his lack of will to carry on."

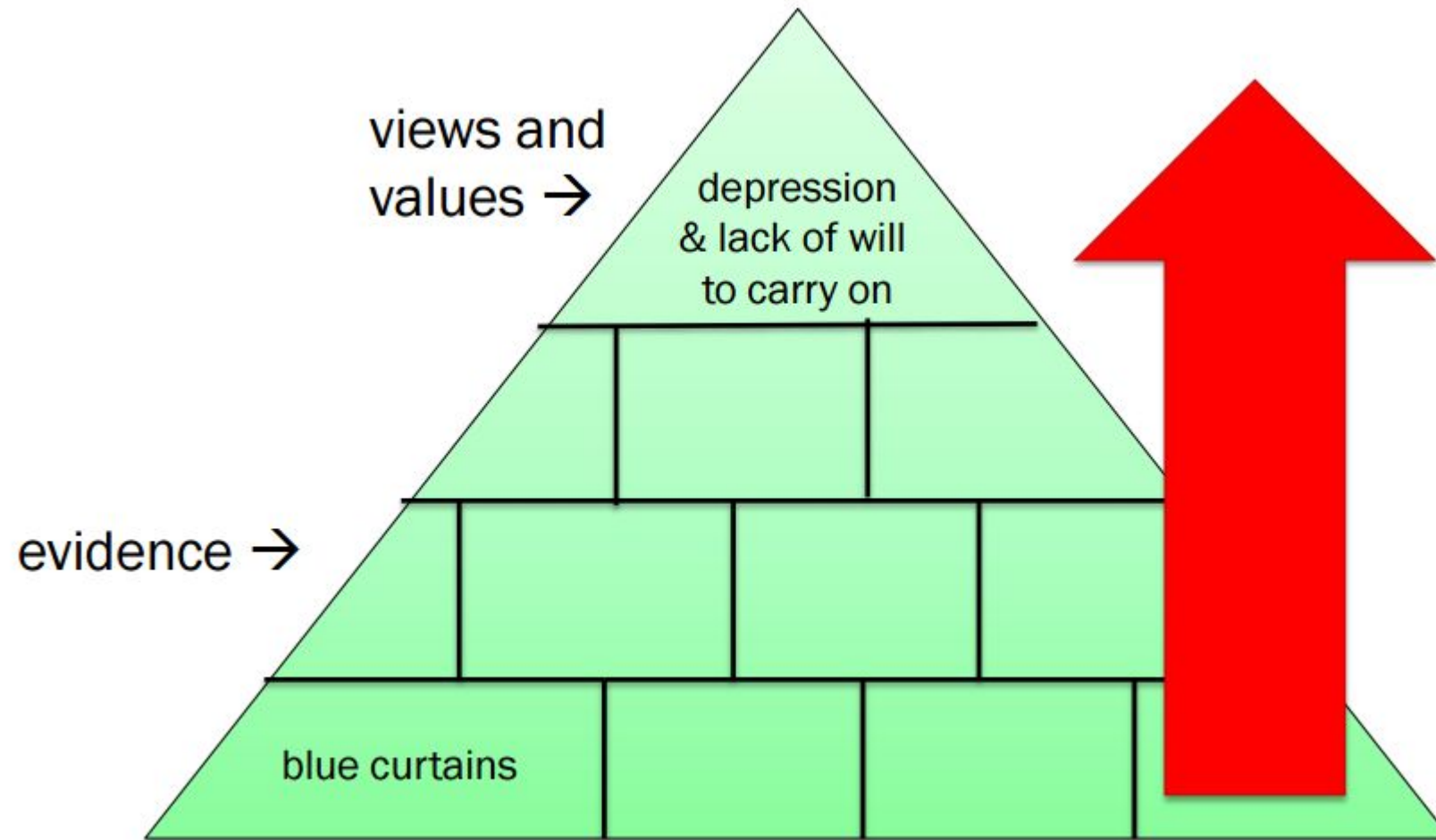
*What the author meant: "The curtains were f***ing blue."*

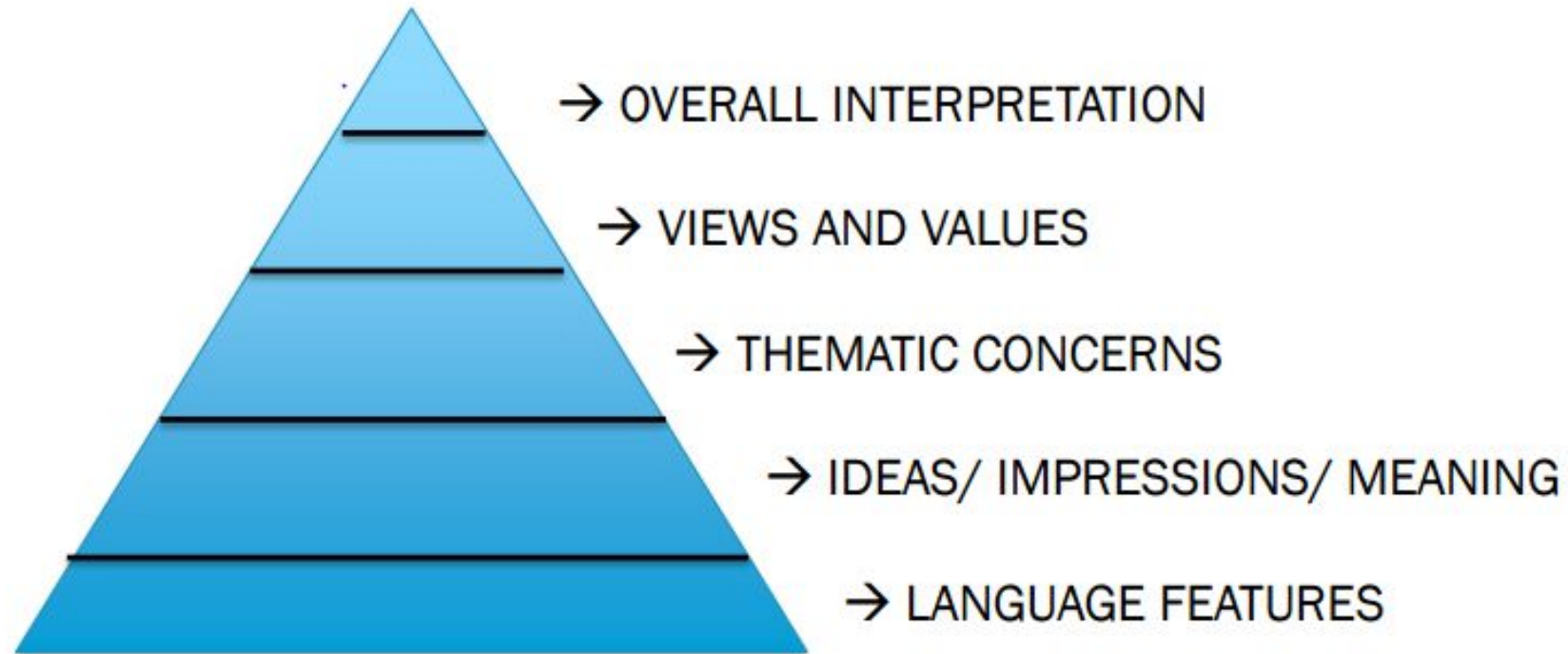
Scope of study

VCE Literature focuses on the meaning derived from texts, the relationship between texts, the contexts in which texts are produced and read, and the experiences the reader brings to the texts.

In VCE Literature students undertake close reading of texts and analyse how language and literary elements and techniques function within a text. Emphasis is placed on recognition of a text's complexity and meaning, and on consideration of how that meaning is embodied in its literary form. The study provides opportunities for reading deeply, widely and critically, responding analytically and creatively, and appreciating the aesthetic merit of texts.

VCE Literature enables students to examine the historical and cultural contexts within which both readers and texts are situated. It investigates the assumptions, views and values which both writer and reader bring to the texts and it encourages students to contemplate how we read as well as what we read. It considers how literary criticism informs the readings of texts and the ways texts relate to their contexts and to each other. Accordingly, the texts selected for study are drawn from the past through to the present, and vary in form and social and cultural contexts.





These views and values are based on the context of the author:

- Consider the **author's life and times** – **what was dominant/powerful at the time?**
- Where might their views and values come from?
- Societal commentary – what is the author **condoning, critiquing, condemning, censoring, celebrating?**
- What does the author think/feel/believe?
- What does the author suggest about ____?
- What does the author value; what do they think is important?

These views and values are based on the context of the audience:

- What do we base our judgements on?
- How might audience V&Vs change over time? – Hint: helpful for Adaptations, if the two texts were created years apart
- **How might responses differ depending on preconceptions or societal norms?**
- How might readers respond to the text?
- What are readers inclined to think/feel/believe?
- What does society value (then vs now)?
- **What are/were societal norms and expectations?**

- Literature is a subject with many **norms**, but few **rules**
- For SACs, the 'right' answer = your teacher's opinion
- For the exam, the 'right' answer = a **justifiable** one
- **If you can explain it and back it up, it's a valid point!**
 - **Don't get too outlandish with your interpretations, but don't be afraid to take (reasonable) risks and try new things**
- You can use qualifiers like 'perhaps' or 'might' (in moderation)
 - E.g. *'this could perhaps be indicative of...'*
'this may also be interpreted as...'

- You are expected to acknowledge alternate views occasionally (especially for your D.I. and C.A. SACs later in the year!)
- In fact, this is a requirement of the Developing Interpretations task – forming an ‘enhanced interpretation’ upon completion of a supplementary reading
- The occasional statement like: ‘Perhaps this signifies...’ or ‘Whilst this may be intended as... it is possible to view...’ goes a long way!
- Be **confident**, but don’t be **definitive**!

- ‘Fancy’ vocab is an **amplifier...**
...if your analysis is decent, it will elevate it to a higher standard
...if your analysis is mediocre/flimsy, it will draw attention to its faults and gaps
- Start working on vocab asap – you are expected to be a decent writer in Lit. and ***you are assessed on your general writing ability!***
- The Literature cohort is substantially stronger than the English cohort – vocabulary is a key means through which you can **differentiate yourself from the “pack”**
- Read widely: it’s a gradual way to make progress, but it does work!
- If in doubt, err on the side of clarity rather than ‘sophistication’ – **don’t let your desire to sound intelligent cloud the comprehensibility of your prose**
- BUT push yourself in practice pieces (and even SACs) – take risks!

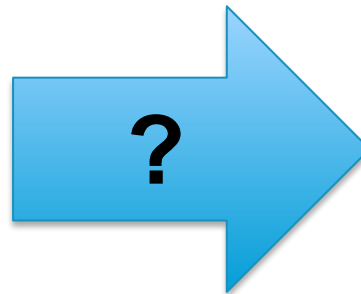
- The English language contains over 170,000 words at present – as a Year 12 Literature student, and a human being, you aren't expected to know all of them
- **The best way to learn complex vocab which is relevant to your particular studies is to amalgamate all the technical jargon/terminology for each text onto a central document, or vocabulary bank**
- **Learn the definition** of these words, and how you can incorporate them into your writing

- **SUPER VALUABLE!**

- You should have the capacity to analyse 'unseen' material – not that you'll have to in the exam
- “An A+ student should be able to walk into the exam and write about any text they've read.” – (maybe slightly melodramatic, but the point is profound)
- Be able to explain **how language creates meaning**

...language...

- word choice
- literary techniques
(note: do not list!)
- genre-specific devices
- connotative language
- allusions
- intertextuality
- tone & style



...meaning...

- thematic concerns
- authorial intent
- audience interpretation
(+potential alternate views?)
- literal inferences
- implied ideas

1. Pick out a line in the text that seems important
2. Interrogate the language – analyse its features, word choice, techniques and draw potential connotations

3. ASK QUESTIONS! LOOK FOR THE STRANGENESS!

What do these words/phrases mean? (and why?)

What might these words/phrases mean in terms of the text?

What is the author trying to establish through this language?

HOW IS THIS LANGUAGE CREATING MEANING?

- Don't be afraid to 'flesh out' your train of thought
This is often where the most original and interesting analysis happens!

e.g. *'Her guilt washed over her and threatened to swallow her whole.'*

- imagery of water, drowning, immersing, inundating, etc.
- 'swallow' implies consumption, absorption, defeat(?)

Sample analysis:

The use of water as a motif of immersion coupled with the reference to her guilt "swallow[ing] her whole" evokes the idea of deluge and submergence – it is as though the protagonist no longer sees water as a cleansing force, but instead as something dangerous that could consume her senses and deprive her of her life force. Here, it is "her guilt" that takes the role of the active agent in the sentence rather than the character; thus, the author implies, her guilt has become so all-encompassing that she is at risk of drowning in it, and being "swallow[ed]" by emotions she feels she can no longer control.

“She wore a cloak with fur at hem and cuffs and a broad-brimmed hat with a veil and a rose.”

1. The author portrays the woman as wearing “a cloak with fur at hem and cuffs, a broad-brimmed hat with a veil and a rose” in order to draw attention to her wealth and opulence.
2. The author draws attention to the woman’s “fur...hem and cuffs” and “broad-brimmed hat with a veil and a rose” with these symbols of wealth and opulence acting as indictments of her character’s affluent lifestyle.
3. The author’s use of polysyndeton in characterising her “fur at hem and cuffs, and [...] broad-brimmed hat with a veil and a rose” draws attention to the lavishness of her attire. This, coupled with the fact that “fur” and “veils” were associated with opulence in the early 19th century, culminates in a portrait of a woman accustomed to wealth and prosperity.

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- **Isolated analysis is great, and we need to use it as an *instrument* to justify your interpretations of the text**
- By closely analysing the text, we can gain insights into the way that characters are portrayed, and about the views and values of the author
- These insights allow us to draw conclusions and form interpretations about the text, which we can then discuss in our essays
- **Overall, it's a great way to practice/fine-tune key skills!**

to depict her as wealthy
and affluent

in a way that reveals the high
esteem in which he holds her

*“She wore a cloak with fur at hem and cuffs
and a broad-brimmed hat with a veil and
a rose.”*

because her clothing is
more interesting than she is

in a way that betrays his
contempt for her opulence

because her clothing symbolises the
richness of her character

∴ he is disinterested by her

∴ he is obsessed with her

However, Marlow's sombre interjection as he states the Thames has also "been one of the darkest places of the earth" recognises that human nature is merely transitory, and rather than the British Empire being permanent and perfect, it represents merely a "flicker" in time, just as the Romans were. Despite this seemingly pragmatic and modern view of Imperialism, Marlow later asserts that England's "unselfish belief in the idea" of colonialism redeems its shortcomings. On a deeper level, he divulges his view that the Congo River, a contrast to the "great spirit" of the Thames, is a "snake uncoiled" which needs taming, as it remains in uncivilised darkness. Whilst Conrad initially rebukes the framing narrator's blind celebration of colonialism, he maintains belief in the selfless idealism of its motives.

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WHAT TO DO

- Make quotes fit your sentences
(e.g. *Romeo's characterisation of Juliet's eyes as the "fairest stars in all the heaven" underscores his hyperbolic infatuation*)
- Modify quotes that don't quite fit using square brackets and ellipses
(e.g. *"What doth her beauty serve?"*
Romeo questions "what... [Rosaline's] beauty serve[s]))
- Collect one-word quotes from different parts of the text and discuss them together by finding patterns
(e.g. *The repeated references to "night," "darkness," and "shadows" accentuate the foreboding mood.*)

WHAT NOT TO DO

- Quote more than ~10 words at a time
(e.g. *Upon discovering Juliet's body, Capulet says "let me see her! Out, alas, she's cold. Her blood is settled and her joints are stiff. Life and these lips have been separated."*)
- Use square brackets to change the meaning of a quote
(e.g. *Juliet declares "I [totally don't] love you, Romeo!"*)
- Miss out on opportunities to analyse quotes by ending the sentence and moving on to another point
(e.g. *Romeo remarks that "under love's heavy burden do I sink." In the next scene, Paris questions whether "vengeance [can] be pursued further than death"*)

- General Literature Skills
- Adaptations and Transformations
- Developing Interpretations

Adaptations and transformations

In this area of study students focus on how the form of text contributes to the meaning of the text. Students develop an understanding of the typical features of a particular form of text and how the conventions associated with it are used, such as the use of imagery and rhythm in a poem or the use of setting, plot and narrative voice in a novel. Students use this understanding to reflect upon the extent to which changing the form of the text affects its meaning.

By exploring adaptations, students also consider how creators of adaptations may emphasise or understate perspectives, assumptions and ideas in their presentation of a text.

Outcome 1

On completion of this unit the student should be able to analyse the extent to which meaning changes when a text is adapted to a different form.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

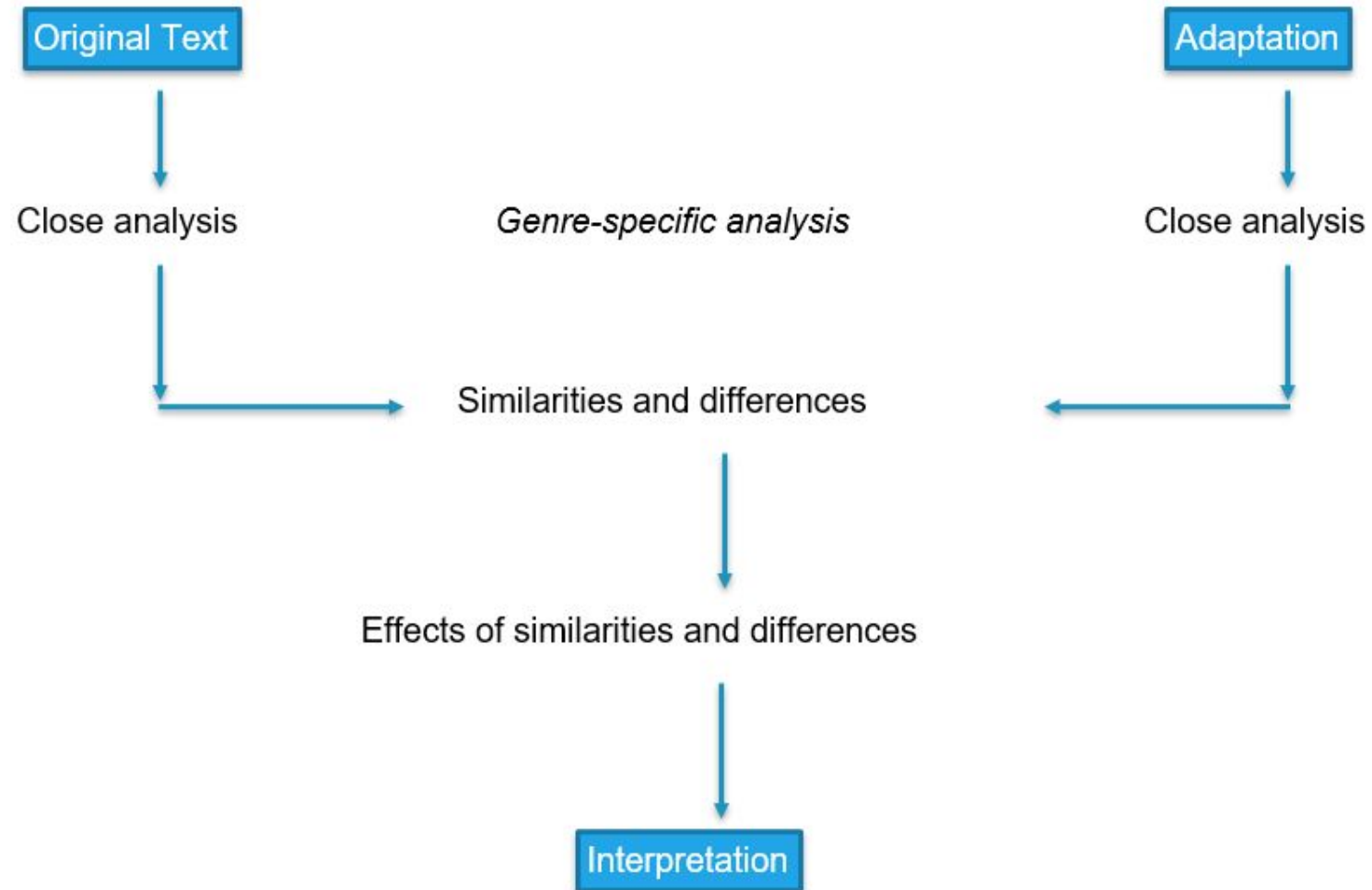
- the ways the form and conventions of a text affect the making of meaning
- differences in meaning that may be created when a text is adapted or transformed
- the ways creators of adaptations may present assumptions and ideas about aspects of culture and society that reflect or are different from the original text
- the ways that perspectives of the creators may inform or influence adaptations of texts.

Key skills

- analyse the construction of texts in terms of characterisation, tone, style, structure and point of view
- identify typical features of a range of forms of text, and evaluate their significance in the making of meaning
- identify and analyse the similarities and differences between the original and the adapted or transformed text.

(this may vary from school to school)

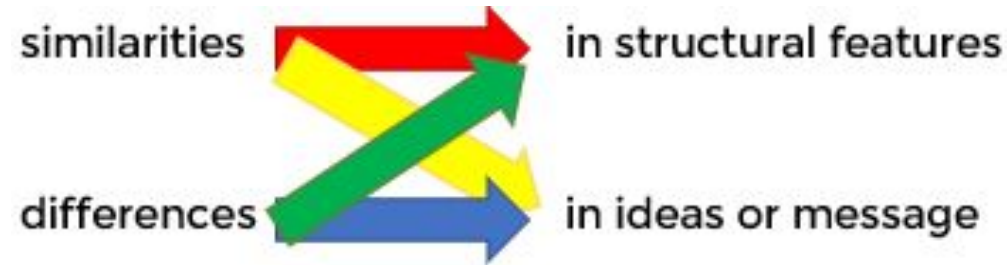
- You will be given a text and an adaptation of this text
e.g. A play and a film based on that play
- You will need to discuss **how changing the form of the text affects meaning – write this down!**
- This may be in an essay or oral form
- You may be given part of the text to analyse, or the entire text



- **How does meaning change when the form of a text changes?**
- Awareness of genre constraints is crucial
i.e. identifying and analysing particular text forms
- Need to address **both similarities and differences** between texts
- Need to address **deliberate changes** (i.e. because an author wants to), and **inevitable changes** (i.e. because of genre transformations)
- Some features are meaningful in isolation (e.g. inclusion of narration, removal of scenes, changing the ending, etc.) but others will depend on the text type and authorial intent – both are worth acknowledging
- Note: you will have to write on a variety of text types for each SAC...

- What changes are necessitated by genre? (exigencies/constraints of genre)
- What has been intentionally kept the same? (indispensable content)
- What has been intentionally changed? (deliberate departures)
- What has been re-ordered or re-structured? – about sequence/order
- How does the social context impact the content (and why/how it changes)?
- How are views and values communicated?
- **And, most importantly, why have these decisions been made? (the rationale)**

- Look at the similarities and differences in idea and structure between the two texts
- Consider how the social context of each text may have influenced its delineation and presentation of content
- Pay attention to the conventions of the genres you are dealing with – in other words, don't divorce your analysis from the genre/form you are studying
- Judge the quality of the texts, evaluate the superiority of one over the other
- Pay excessive attention to either the original or the adaptation, creating unbalanced and biased analysis
- Fail to interrogate why similarities/differences occur, and what the effect of each is



- **Similarities in structural features**
 - What language features are present in both texts?
 - E.g. quotes, characterisation, style, tone
- **Similarities in ideas or message**
 - What overarching point is each text making?
 - What themes does each text 'front' or foreground?
- **Differences in structural features**
 - What changes are made to the structure of the adaptation?
- **Differences in ideas or message**
 - What ideas or messages have changed, and how? (and why?)

There are **two** main types of adaptive choices:

1. Ones that happen because of the constraints of genre
2. Deliberate departures

1. **Constraints of genre** = conventions and restrictions that mean one text can't do the same thing as a text in another genre (e.g. a film based on a novel)

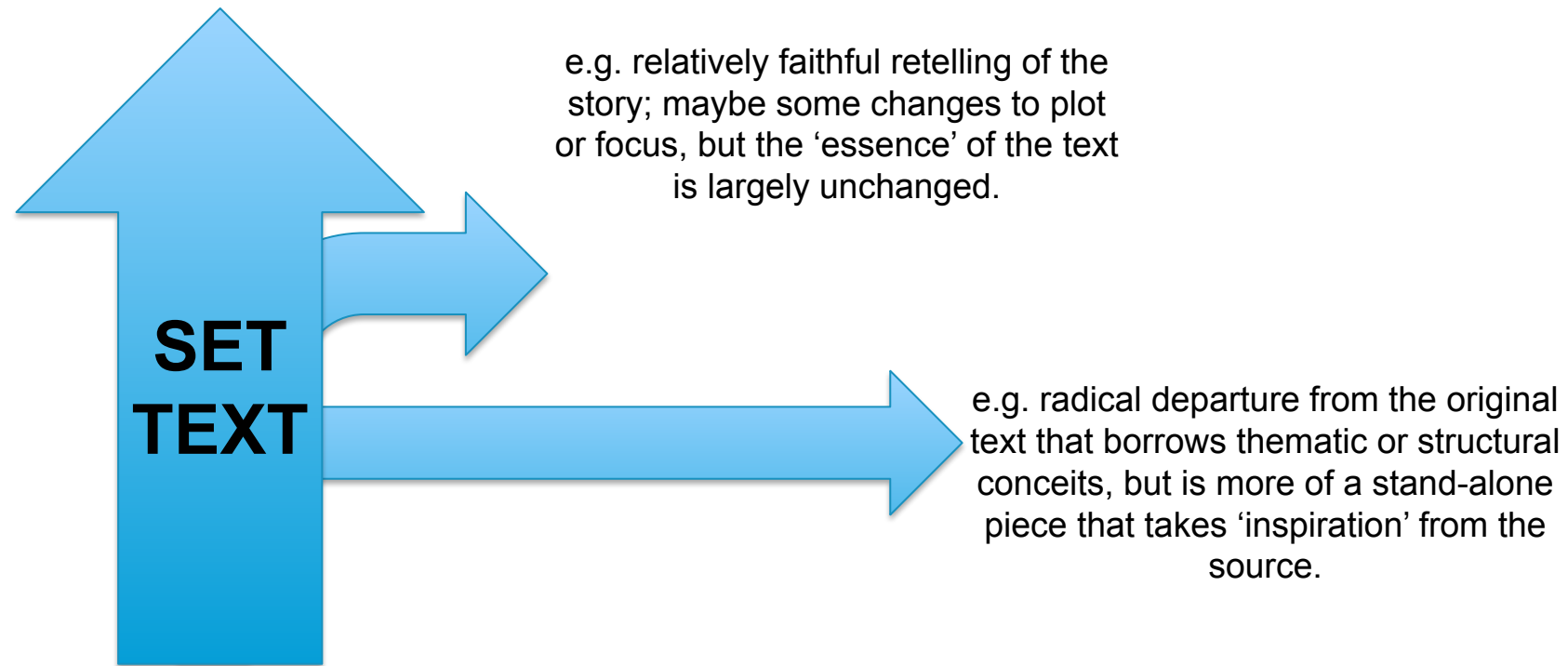
- You can still discuss these in your essay, as this shows you understand why genre is important, and how language, meaning, and form are connected!

2. **Deliberate departures** happen due to authorial choice – the creator of an adaptation may want to convey a different message because:

- they have different views and values
- they wish to 'modernise' or update a text with an archaic/less relevant message (or one that is no longer socially acceptable)
- they want to make the text more appealing (or more challenging)
- they are using the text as a foundation for different ideas and themes

... etc.

- Adaptations invariably depart from their source material, but:
 - ...in different ways
 - ...to different extents
 - ...for different reasons



Introductions and Conclusions:

- Introduce both texts and their focus (with minimal background/biographical info, unless it's relevant)
- Clear thesis statement or V&V statement about each text (or at least the original) can be useful
- State that there are similarities and differences, but try not to discuss these in depth or get too specific (may summarise)

Body Paragraphs:

- **Most effective to talk about BOTH the original AND the adaptation in EACH paragraph** (though not required)
- Spend enough time on one text before moving to the next
- Focus on one core point of similarity or difference per paragraph (then link back to interpretations at the end)

- **It is critical that you discuss how meaning changes due to the changes of genre**
e.g. In Cat on a Hot Tin Roof, any reference to the characters' homosexuality were emitted due to 1950s censorship laws. How does this change the meaning of the text?
- If there are deliberate changes, consider why these changes have been made
- Has the adaptation enhanced, complemented or detracted from the original messages, views and values of the text?
- What features have been enabled by a genre change? What has been disabled?

- General Literature Skills
- Adaptations and Transformations
- Developing Interpretations

Developing interpretations

In this area of study students explore the different ways we can read and understand a text by developing, considering and **comparing** interpretations of a set text.

Students first develop **their own interpretations** of a set text, analysing how **ideas, views and values** are presented in a text, and the ways these are endorsed, challenged and/or marginalised **through literary forms, features and language**. These student interpretations should consider the **historical, social and cultural context** in which a text is written and set. Students also consider **their own views and values** as readers.

Students then explore a **supplementary reading that can enrich, challenge and/or contest** the ideas and the views, values and assumptions of the set text to further enhance the students' understanding. Examples of a supplementary reading can include **writing by a teacher, a scholarly article or an explication of a literary theory**. A supplementary reading that provides **only opinion or evaluation of the relative merits of the text is not considered appropriate** for this task.

Informed by the supplementary reading, students develop a **second interpretation** of the same text, reflecting an enhanced appreciation and understanding of the text. They then apply this understanding to **key moments from the text, supporting their work with considered textual evidence**.

Key knowledge

- the historical, social and cultural **context** in which a text is set and/or written
- the **ideas** of a text and the ways in which they are presented
- the **views, values and assumptions** of a text, and the ways these are endorsed, challenged and/or marginalised
- an **interpretation** of a set text through close reading and exploration, and in consideration of the text's context
- a **second interpretation** of a set text through an exploration of a **supplementary reading**
- the ways the **literary form, features and language** of a text make meaning
- the conventions of presentation, discussion and/or debate
- the features appropriate for **analytical responses**, including structure, conventions and language

- A new task for Unit 3 AOS2 as well as your Literature exam - introduced in the study design for 2023-2027
- Grounded in the Literary Perspectives task that has since been removed
- **Two-step process:** constructing your own interpretation of a text based on reading and discussion, then interweaving a supplementary reading (e.g. critics) with your own analysis in order to develop an 'enhanced' interpretation
- Requires close study & analysis of both your set text as well as supplementary readings!!
- Must quote from both your set text as well as critics in order to provide evidence for your interpretation

- The developing interpretations task requires you to examine how others and *you* respond to texts, and how textual evidence has caused these views to emerge
- Remember the idea of your text as a construction:
 - The author's views, values and messages will be inherent in the text
 - The author has constructed the text to position the reader to respond in a particular way (often to agree with their views and values)
 - However, we will each interpret and respond to the text in different ways

So long as you (or any other critic) can explain and substantiate an interpretation using textual evidence, a reading is correct!

Title: Voltaire's 'Candide': a tale of women's equality

Author(s): Arthur Scherr .

Source: The Midwest Quarterly.

Document Type: Article

Abstract :

One of the themes underlying Voltaire's 'Candide' is that of women's equality and the interdependence of men and women. Voltaire's life and works reflect his beliefs that women are truly men's equal in intelligence and sexuality. He was very close to his two mistresses, relying on them for emotional, sexual and intellectual support. Similarly, his character in 'Candide' relies on women to find his happiness.

- Implicature refers to the strength or effectiveness of certain readings or interpretations
- Strong implicature refers to interpretations that are extremely evident and overt. They are usually easily justifiable and very heavily implied
- Weak implicature is more peripheral or less obvious in the text
- Consider how easily or confidently you can *infer* ideas, views and values from a characters' actions

e.g. If a character spends three hours a week volunteering at a lost dogs' shelter, we can infer that they like dogs

If a character will only do so if they are paid for their time, we could infer that they like dogs, but we could also argue that they may be there for other reasons. Hence, this is weaker implicature

- Implicature is important to consider as it highlights there is no one definitive reading of a text, nor is there infinite, equally justifiable readings
- We can instead view literary criticism as having strong or weak implicatures, and therefore we can appraise how relevant a particular theory, view or value, or context, is to a text
- Dividing implicatures in the text can be useful as it allows you to separate the core ideas (those that are strongly implied) with those that are less overt
- Try to incorporate both strong implicatures, and flesh out elements of weak implicatures in your work

- The text that you study may have views and values that are contentious, problematic and ambiguous, either to a modern audience or an audience of their time
- These will be intrinsically linked to the context or viewpoint from which the text was written
- In your essay, you are able critique these views and values:
 - Do you find them acceptable?
 - Do you believe that the author was progressive for their time?
 - Do you think that the author failed to challenge unjust views?

- Compared to close analysis, there is more of a prescribed structure for developing interpretations essays
- These essays will follow a more traditional 'English-y' approach:
 - Introduction*
 - 3-4 body paragraphs*
 - Conclusion*

- Introduce the text, including (briefly) any relevant background information. This may include:
 - When / where the text was written
 - What was happening in society around the time
 - The general zeitgeist / mood of society
- Link to the prompt and/or passages and key ideas that you will be addressing in your essay
- Introduce the critical pieces, including:
 - Author and publication details, including any relevant background detail which may affect their interpretation
 - Contentions and key ideas
 - Literary perspective used (if applicable)
 - Comparisons between the critics' approaches
- Your overall interpretation of the authorial intent

- The key challenge is balancing your discussion of the text with your discussion and analysis of both interpretations
- A **50:50 split** between analysing the text and the critical interpretations is a full proof structure
- DO NOT write in a structure similar to this:
 - Body paragraph 1: analysis of the key moment in the text
 - Body paragraph 2: analysis of your interpretation
 - Body paragraph 3: analysis of a second interpretation

BOTH interpretations should be discussed in each paragraph in order to effectively demonstrate an understanding of critical interpretations and how they relate to the key moment of the text!

Recommended structure:

- **Topic sentence:** outlining a conceptual focus for the paragraph that is grounded in the key moment of your text
- **Reading 1:** link to your personal interpretation, explaining how you came to this conclusion based on the textual evidence you are analysing and discussing
- **Analysis:** integration of elements of the key moment from the text, unpacking them through the literary perspectives/views & values you have suggested in your interpretation
- **Reading 2:** linking to the supplementary reading and explaining how the critic may have come to their interpretation based on the textual evidence you have discussed – i.e., justifying their POV
- **Interpretation:** zooming out to your overall, ‘enhanced’ interpretation of the text based on your initial and secondary readings

Recommended structure:

- **Summary of overall viewpoints** of both interpretations
- Outline of **similarities and differences** between your personal interpretation as well as the critic's
- **Tying things up** – e.g. resolving any discrepancies between the interpretations (e.g. one reading might take a more postcolonial critical approach because of the critic's social context)

1. Not having *one clear personal interpretation*
 - Not having any clear interpretation as to authorial intent at all
 - Having too many opinions on authorial intent that are either indistinct, contradict each other or too vastly different from one another, detracting from clarity
2. Not engaging with the *prompt or key moment of the text*
 - Relevance is key
 - You WILL be penalised harshly if you stray from the prompt or fail to discuss the key moment of the text you have been presented with
3. Not using *textual evidence* sufficiently
 - Essay balance!
 - Any interpretations or 'big ideas' discussion needs to be justified with textual evidence
 - However, too much close analysis will detract from your interpretation as well as that of your supplementary texts'

Text no. 17 Tennessee Williams, *Cat on a Hot Tin Roof*

Question 1 (6 marks)

Explore the significance of the passage below in the text.

Question 2 (14 marks)

Using the passage as a focus, discuss the ways in which the concept of fear is endorsed, challenged and/or marginalised by the text.

MARGARET: [...] When I came out, the year that I made my
début [...]

[...]

MARGARET: [...] I like it, I think the truth is – yeah! I shouldn't
have told you . . .

Tennessee Williams, *Cat on a Hot Tin Roof*,
Penguin Modern Classics, London, 2009

pp. 24–26

- Know your texts intimately
- Think ahead to Unit 4 and your potential exam texts
- **Be as specific as possible; ‘zoom in’ as far as you can**
- **There’s no such thing as ‘overthinking it!’**
- **Study and learn in ways that make you feel more confident**
- Have fun!